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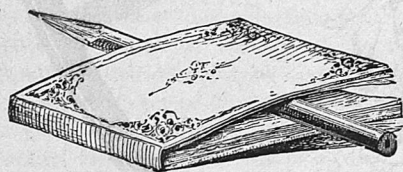
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and accessories are masterly, but the face, though winning regard by its capital alert expression, has a certain quality of painted tin or metal which is not human and is not pleasing. Mr. Reinhart, besides his specimen above condemned, has at least one good picture, a "Long Islander" driving his cart, with a gentle pearly light and shade over the landscape suggestive of the Dutch painter Mauve; and near it there is a small specimen of Swain Gifford, a "Pastoral" (608), which increases in rich sunny velvet beauty every time it is visited, and for quality is perhaps finer and truer than anything he sends to the Academy.

Among the portraits of which there are many this year, Mr. George H. Story's picture of a prominent resident of New Rochelle attracts much attention, in spite of the exalted position given to it by the hanging committee. "The Knitting Bee," by the same artist, representing some good little girls and a good little boy industriously at work, is greatly admired by the ladies. We understand that it is to be engraved for one of the monthly magazines. Mr. Constant Mayer exhibits a well-painted portrait of a lady. His "In the Woods" is in his best style. That the characteristic pensive maiden is present in the latter we need hardly say. The industrious and versatile Mr. Edward Moran sends "Waiting for the Boats," "Moonlight on the Thames," "The Queen Shrimper of Boulogne," and "The Departure." Some of these have already been noticed in our columns. Now that Mr. Moran has proved his ability to paint the human figure and must have pretty well exhausted the contents of the sketch-books which he brought so well filled from France, we hope that he will give us more of his marines, in which, after all, he most excels. Mr. A. F. Tait, besides two pictures highly finished in his characteristic vein, showing his careful study of the animal world, sends an interesting landscape called "At Home." Mr. J. F. Cropsey's contributions include the picturesque "Old Church at Arretton, Isle of Wight," and a finely painted "Forest Scene in New Jersey." Mr. Frederick Dielman's amusing little gamin, smoking "A Bad Weed," is admirably drawn. Mr. J. G. Brown's "A Thrilling Moment," showing several youngsters fishing off a wharf, and an entanglement of their lines just as one of them has "a bite," is very cleverly composed, and has deservedly attracted much favorable comment. Among other meritorious pictures in the exhibition we may mention "A Stormy Morning in the Sabine Country," by Mr. Dwight Benton, "Shakespeare Arraigned before Sir Thomas Lucy," by Mr. Edward Sanguinetti, and "An Old Town by the Sea," by Mr. F. A. Silva.



My Note Book.

PROBABLY the sale of W. J. Shaw's collection of antiquities and paintings by the old masters will have taken place before what I write can appear in print. What prices they will realize therefore I cannot say. But certainly there are many pictures in the collection of great artistic merit, and others are exceedingly curious specimens of the earlier schools of painting in Europe. Most of the works are unsigned, as was common until a comparatively modern period in European art, and in some cases the owner has shown commendable diffidence in the matter of attributing their authorship. Where he has departed from this practise he has generally claimed too much. There are no less than four paintings he attributes to Murillo, the claims of which I think no expert would concede, although they are strictly of the school of that master, and are certainly of merit. "Victory and Peace," claimed as a Tintoretto, is not even a good painting, and it has been wretchedly daubed in an attempt to restore it. The alleged Titian is no better. I prefer, however, to speak of those in the collection which *have* merit rather than comment in detail on those which have none.

A PRE-RAFAELITE painting (2), marked "unknown," is clever in composition and very rich in color. Another "unknown" (3), representing St. John in the wilderness, tells a pathetic story of desolation. The "Chaste Susanna" (5), attributed to Juanes, shows admirable character painting in the comical faces of the elders, and a very remarkable translucent effect is to be noted in a curious pillar. The "Mother and Children" (8), marked "unknown," might have been painted by Albano. Two small portraits on panels (9 and 10), respectively, of Queen Elizabeth and Henry VIII., are very richly and beautifully colored. They are marked "unknown," but the one was perhaps done by Zuccherro, and the other by Hoskyns, both of whom copied Holbein. The owner is inclined to attribute them to Holbein himself. It is interesting to observe that in the portrait of the queen there is no shadow across her face—she would permit no artist to paint her with one. In her right hand she holds a rainbow, which is made to fade before the radiance of her face, which is supposed to be the sun: "Nulla iris sine sole." In the catalogue before me I read, in regard to the Elizabeth: "The owner has an old engraving of this picture, showing the painter's name, which was packed with his books, and has thus far remained inaccessible." He will, I think, find the name to be Zuccherro, and the print he refers to is probably one of Hodges' portraits.

I NEXT note the painting "Charity" (14), representing a mother giving food to babes. It is attributed to Guido Reni. Whoever painted it has produced a beautiful work. The grouping is admirable and the flesh is very natural. The name of Bouguereau, who has painted a similar subject in a somewhat similar style, naturally comes to the mind in looking at the picture; but Bouguereau's painting would look crude in color and commonplace in composition by the side of this work. A large landscape attributed to Salvator Rosa would be by no means unworthy of him but for the sky, which mars the canvas as a whole. The sky may have changed color, however, since the painting.

THE girl with the mouse-trap, claimed to be a replica of Sir Joshua Reynolds' well-known "Muscipula," is finely painted, and the figure stands out wonderfully from a charming background. Altogether the picture is a fine study of color. The girl's face, however, lacks the mischievous sparkle familiar in the original. A very fine portrait is that of a priest in "The Confessional," attributed, probably with justice, to Northcote. The face of the holy man is painted in a masterly manner, and seems to be in actual relief. The drawing of the projecting foot is also particularly good. Curiously, the other figure of the picture—that of a girl—is weak in expression, poor in color, and in some respects badly drawn. The partition of the confessional marks a convenient line for the purchaser of the canvas to cut it in two and preserve the better half, which would make a superb panel.

AN admirable work (28), attributed to Mateo Cereo, is a life-size picture of "The Truly Penitent Magdalen." Martel's picture of "All the Fruits of France" (33) is a superior painting of still life. Grapes, probably, have never been better represented than on this canvas. A weird, interesting and powerfully executed work is the sermon on canvas by Steynwick (35). The "Ecce Homo" (43), attributed to Rembrandt, is a masterly painting. Never have I seen the face of "The Man of Sorrows" more sympathetically rendered. It looks at you out of the canvas with a beseechingly piteous expression that is most affecting; at the same time there is a calm dignity about the face and the pose of the figure which shows the loftiest conception on the part of the artist admirably carried out. The face is not the merely beautiful conventional type of Jesus. It is thoroughly Jewish in feature and expression—strong and virile. Let me note in conclusion the large painting of "Diana Asleep after the Chase" (56). The face of the goddess is very sweet, and the difficulty of representing the peculiar position in which she is reclining is overcome by masterly drawing. The flesh is probably good in color; but it is hard to judge of it in the present dirty condition of the picture.

THE illustrations of the June number of Harper's Magazine, as a whole, have probably never been surpassed in any issue of that beautiful publication. The great artistic feature of the number is to be found in

Mr. Gibson's illustrations of "Springtime," some of which, so far as the work of the engraver goes, are really above criticism. The designs, as a whole, are excellent, but in some of them we think that there is more than a suggestion of the ideas of Giacomelli.

NOTICEABLE among the woodcuts of Scribner's Monthly for May is Homer's "Spring Lamb," delicately engraved, and Arthur Quartley's "Spring Study." Some of the illustrations that accompany the article on "William Blake, Painter and Poet," suggest the idea that unless the originals were a good deal better, the art world did not sustain an irreparable loss by his death. There is an interesting article on "Thackeray as a Draughtsman," with reproductions from his published drawings in Punch and other sources. The editor may find reason to review his judgment that Mr. M. N. Kellogg's "Herodias" is "the most valuable picture ever brought across the Atlantic."

THE May number of The Magazine of Art, published by Messrs. Cassell, Petter, Galpin & Co., contains the third illustrated paper by Lewis F. Day on decorative art, which is principally devoted to the denouncing of the shallowness of the imitative idea in interior decoration. Owen Jones held that marbling and graining were "only objectionable when the wood or marble would itself be out of place." Mr. Day, on the contrary, thinks that "if there were a circumstance that would render them unobjectionable, it would be the fact that the thing itself could not possibly have been employed, and that therefore there could not have been any thought of deception." An interesting and well-illustrated biography is given in this number of the magazine of Hubert Herkomer, the eminent Bavarian artist, the painter "par excellence" of the "simple annals of the poor."

ACCORDING to the British Society of Arts' "Artisan Reports on the Parisian Universal Exhibition of 1878," the American pottery was "characterized by an entire want of technical knowledge in decorative art." This is severe, and it is the worse for probably being true.

MESSRS. LEAVITT & Co., the auctioneers of "the studio effects of Mr. J. H. Dolph," request me to say that they were assured by Mr. Dolph that the articles put in the sale were all his own, and that they had no option but to take his word that such was the case. That the sale was advertised as being "positively without reserve," although the greater part of the pictures were bid in, they also lay to Mr. Dolph's responsibility. They say that it is not their custom to insert in their advertisements the special clause "without reserve" unless instructed by their client to do so.

IN connection with this sale, Dr. McLane Hamilton, one of the buyers, complains that he was badly victimized in the purchase of a piece of tapestry, for which he paid some eighty dollars. On examining his bargain he found that the tapestry was full of holes, which had been covered by backing it with ingrain carpet. He asked for the return of his money, and was referred to Mr. Dolph, who sharply refused to entertain the idea, saying that the doctor should have examined the tapestry before he bought it. Dr. Hamilton says that he could not have done so, as the goods were hung too high, and that the possibility of an imposition at the sale of "the studio effects" of an "artist" did not occur to him.

IN regard to another sale I spoke of last month, I have received the following communication:

BALTIMORE, May 2, 1880.

DEAR SIR: In the last number of THE ART AMATEUR you very justly animadvert against the managers of the late sale of pictures in New York called "The Collection of Frank Rutledge, Esq., of Baltimore." According to the Directory there is no such person in this city, excepting a barkeeper of a second-class restaurant next door to a theatre.

Yours truly,
GEORGE HARRIS.

THE architect who is responsible for the hideous building at the north-east corner of Twenty-second Street and Fifth Avenue ought to be pilloried for general condemnation by having his name inscribed over the portals.
MONTEZUMA.